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least worthy of his productions. If we allow ourselves the privilege of indulging in this brief digression, it is to seize the opportunity for expressing our satisfaction with the improved standard of choice displayed by the present work, and our hope that it may be kept as high in the future in the publications of the series; for this offers an excellent opportunity to present to the American Spanish-reading public choice selections, properly revised and edited, of a department of literature in which Spain is particularly strong. The present edition can appropriately make some claims to favor with those to whom its special features appeal. The introduction is brief, but sufficient for the purpose. We have already commented upon the shortened edition. We have only to add that it seems a pity to mutilate an original for utilitarian purposes, unless this original is clearly beyond reasonable limits, and the question is one of either submitting to a reduced form or none at all; or unless a house publishes a text avowedly as merely an extract from the original, as has oftened happened with us. In our present edition the type is large and the lines wide apart, with the result that the volume is bulkier than either of the two first mentioned, albeit containing a smaller amount of matter. The annotation has the anæmic quality characterizing most of the Romance texts of the house to which it belongs, although perhaps it will commend itself to many as quite sufficient.

Galdós' Electra. Edited, with Introduction, Notes, and Vocabulary, by O. G. BUNNELL. American Book Co. Pp. 1-140 (text), 142-85 (vocabulary).

GALDÓS is far better known as a novelist than as a playwright, and there is not much risk in holding that his reputation will endure in the first capacity. The stage ill adapts itself to the ventilation of social or political problems, and given the author's characteristic traits—indeed, those which have won for him immense reforming influence—we can scarcely suppose his drama to be free of them. He has written ten plays which have created some stir, partly through the eminent literary rank and reputation of the author, partly through favoring circumstances of contemporary political events. *Electra*, one of his latest, is deemed by good judges to be the best and most notable. But we hardly think it of a class in which the fundamental principles of dramatic art are conciliated, or that it will long survive when the conditions of social unrest to which it owes its inspiration have passed away. The theme is the conflict between religious tolerance and bigotry, illustrated by the experience of the heroine, *Electra*. She is agitated by warring influences springing from her disquieting origin, and drawing her now toward the spiritual joys of the convent, now toward the more material ones of domestic life. She has no visible qualifications for the former vocation, to which indiscriminating bigotry and selfishness would sacrifice her; but she is admirably fitted for the latter, which, after the customary vicissitudes, she succeeds in realizing. The author's sympathies are not in doubt, although as a Spaniard and a good Catholic he treats his opponents with exemplary tact and moderation.

The work is well worth publication as a reflection of modern social conditions in Spain, and may be read with profit toward the close of the first year of study. But we wish that the present edition could have been better made up. The introduction is unsatisfactory. There is no annotation worth speaking of, and the vocabulary abounds in errors and omissions. A table of these would make a long list.

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